

# **BEING SCENE 2008**

**A CAMH ART EXHIBITION**

A year-long exhibition featuring over 45 CAMH artists

# LETTER FROM THE EXECUTIVE DIRECTOR OF WORKMAN ARTS

Over the past 9 years the Being Scene Art exhibition has blossomed. The volume of submissions, the number of artists represented and the overall quality of the work has increased significantly every year. Equally exciting is the growth in interest from the public, which has seen sales and commissions, all of which go directly to the artists, increase from a few hundred dollars in the first year to tens of thousands of dollars last year. The success of this annual exhibition can be attributed to the hard work of many individuals: the talented artists who submit each year, the art lovers who continue to buy, the Jurors, the Workman Arts staff, Members and Board of Directors, and the CAMH Staff and Clients. Of all of these contributors, one stands out and that person is Lupe Rodriguez. Lupe has brought her energy and experience as a successful artist, educator and radio personality to Being Scene and coordinated the juries since 2002. She was preparing to lead the juries once again this year when suddenly, for health reasons, she had to bow out. This could have been a disaster for us. However, it is a testament to Lupe's extraordinary leadership that several of our own senior artists, whose talents she has supported, were able and willing to step into the breach. I would like to dedicate this year's exhibition to artists Henry Benvenuti, Ann Davidson and Peter Smith, who assumed the role of jurors and above all to my friend and mentor, Lupe Rodriguez.



Lisa Brown  
Workman Arts

# LETTER FROM THE PRESIDENT AND CEO OF CAMH

I am delighted to welcome you to Being Scene as it embarks on another year-long exhibit of the transformative power of art. Transformation is foremost on my mind in 2008, a momentous year for the Centre for Addiction and Mental Health (CAMH) and Workman Arts. This year CAMH celebrates its 10th anniversary with the opening of the first phase of the redevelopment of the Queen Street site.

With so much exciting change in the air, the CAMH community is naturally reflecting on where we've come from and where we're going. As our environment transforms, so is the nature of the service we provide to our clients, families and to the community as a whole. Our new Queen Street buildings showcase a new 21st-century vision for providing mental health and addictions services that are integrated with the community around them. For me, one of the more striking examples of this integration is the use of Workman Artists' beautiful paintings in the buildings' wayfinding signage.

This is also a fitting testament to the success of Workman Arts in supporting aspiring, emerging and established artists to develop and refine their work and to create greater understanding of mental illness and addictions issues. The artists featured in Being Scene have received services from CAMH and through their artistic expression we learn that what they think and feel can be common to us all.

Since 1999, the outstanding work presented each year at Being Scene has moved us, inspired us and provoked us to deepen our understanding of mental illness and addictions. As I look ahead to CAMH's next 10 years, I cannot imagine our narrative unfolding without the essential voices of artists to help us tell our story.



Paul E. Gartinkel MD FRCP (C)  
Centre for Addiction and Mental Health

# LETTER FROM THE CHAIRPERSON OF WORKMAN ARTS

Almost 10 years ago, Dr. Mary Seeman and Lisa Brown approached Dr. Paul Garfinkel and me with an interest in having an art show that would highlight the works of clients who have received services from the newly merged, Centre for Addiction and Mental Health. Both had a similar vision and passion of how important it is to highlight and celebrate the creativity of people with mental health and/or addiction issues. Both recognized that art heals and how important it is to support and promote this healing process. Both also recognized that by promoting the artists, by encouraging them and providing a venue for their work, they were also promoting a greater understanding of mental illness and addiction by the public. In other words lives were being transformed.

Lisa Brown has been instrumental in promoting and nurturing this project from its inception. In the past, Lupe Rodriguez had the challenging task of coordinating the jury to select the paintings that would provide the artist with an audience, challenge our senses and provide a venue for discussion. She set the bar high and we owe her many thanks for that.

It is a treat to see the diversity in the paintings and to hear the “buzz” that is generated. I have followed the growth of the artists and can now recognize many of them without reading the card. Walking through the new CAMH building I was able to identify each of the artists on the Wayfinding signage as they helped me to navigate. I think it makes for a lovely metaphor. We will have to follow the artists out of the current CAMH facility into a new location after this season. I can’t think of better people to lead us.

The Board appreciates the support and encouragement that Dr. Paul Garfinkel and CAMH have given us over the years

The Board also expresses its appreciation to Lisa Brown, the jury and the staff at Workman Arts for once again mounting an exciting show.

We hope that you will enjoy the exhibit, be challenged by it, and support the artists.

Jean Simpson  
Chair, Workman Arts

# JURORS' BIOGRAPHIES + STATEMENTS

## HENRY BENVENUTI BANGER

Banger's professional education includes the Pittsburgh Art Institute, the Carnegie Mellon University, the Ivy School of Professional Art School of Pittsburgh, and the Art Students League of New York. He spent two and a half years in Germany as an illustrator- journalist, receiving numerous awards from the U.S. Pentagon for his illustrations.

Banger has had some fifteen Solo Exhibitions. He exhibited in Paris and Tokyo owned by agnes' b., the well known couturier of Paris. Other Solo Exhibitions were held in New York, Pittsburgh, Toronto and the Grand Palais in Paris.

Nationally and internationally Banger has been involved in thirty-five Group Exhibitions. Five works were exhibited under the auspices of agnes' b., at the Musee' Picasso in Antibes, France. He also participated in four other Group Exhibitions through agnes' b., one in the Espace des Arts, Chalon-sur-Soane, France. His works have been shown in thirteen exhibitions in New York, one in Washington D.C., two in Pittsburgh, and ten in Toronto. One of his pieces exhibited in the National Gallery of Canada in Ottawa.

"When Lisa Brown asked me to jump aboard the juror's wagon I was at first frightened because I was taught never to be judgmental about anything. I had no idea as to how to go about such a task. I then was part of a lengthy discussion with Peter and Ann, the other two jurors, and Lisa about the process of picking out the art. It still seemed a bit foreign to me and then the Day of Judgment arrived. It seemed to me as difficult as I had perceived. The work was so exceptional that it was very difficult composing the exhibition. If it were entirely up to me every piece submitted would have made the cut.

I want to congratulate every artist that submitted their work for their courage and love of art. And those heroes that were not chosen, I want you to know, that it wasn't the lack of quality and initiative that determined our choice but merely the lack of space. As an aging artist I know first hand the discouragement of hearing, 'Sorry, try again next year', but I realized that I shouldn't take it personally, the truth is every time I heard a no, it made me stronger in my persistence to attain my goal as an artist. Last year I was not chosen and I didn't give up. Set your goals, never be discouraged and your goals will be attained. Time is on your side."

## ANN DAVIDSON

Ann Davidson is a practicing visual artist and art teacher who has done painting, drawing, graphic design, art direction and filmmaking. She has taught painting and drawing to adults for over ten years. She teaches for Workman Arts and the City of Toronto. She has been a member of WA since 2001 and is an elected member of the Society of Canadian Artists. (SCA) Ann has loved creating art form at an early age. She started her fine art studies at age eleven under Albert Pels in New York City where her family lived for a year. She graduated from Northern Secondary Schools Four Year Fine and Commercial Art Course with a Gold Medal. Further studies have included Classical Film Animation at Sheridan College for two years with High Honours, classical figure painting and illustration at OCAD, illustration at Three Schools

of Art and filmmaking at LIFT and Workman Arts.

Ann's first gallery representation was at the Easton's Art Gallery where she showed from 1982 to 1987. Her present gallery dealer is John A. Libby Fine Art in Toronto where she has been in solo and group shows from 1987 to the present. She has exhibited in many shows throughout Ontario in solo shows. Corporate Collectors include Hospital For Sick Children, Canadian Imperial Bank of Commerce, Ministry of the Attorney General, The Law Society of Upper Canada, Merrill Lynch Canada Inc. and CAMH Foundation. She lives in an artist's co-op near the waterfront in Toronto and is presently working on a commission for WA documenting in three paintings, the front building in Phase 1A of The CAMH Redevelopment Project.

"I was invigorated by the scope of wonderful pieces. It was extremely difficult to pare down the number from over three hundred to seventy-six works. I want to thank all those who submitted and say I understand the courage to submit personal work to the jury process. There were many strong works that were not included due to space restrictions, so I would encourage those who did not get in to keep creating and applying.

I want to thank fellow jurors Peter Smith and Henry Benvenuti, for making the process a collective effort; Cheryl Saracini for all her hard work in organizing the show; Anita Aenishaenslin for helping out; and Lisa Brown for making Being Scene a yearly showcase for a diversity of excellent artworks to make the artists' proud and thrill the viewers. I am quite excited about how this year's show has come together. Every one can look forward to a dynamic show."

## **PETER SMITH**

Peter Smith studied art at the Ontario College of Art and Design and Open Studio. He has exhibited his art throughout Ontario and his work hangs in public and private collections in Canada and the United States, at the University of Toronto, City of Toronto and the Doris McCarthy Gallery to name a few.

He placed second in the Prestigious Ernst and Young Print Competition and one of his works appears in the book **Ernst and Young**. His work has been reviewed in many local and National Magazines and Newspapers.

Peter has taught visual art programs at Workman Arts and Continuing Education classes in Toronto. This is the second time he has been on the jury for Being Scene.

"I found the amount of work submitted encouraging; many people had worked hard for a chance to be in the Being Scene Exhibition.

The previous year I served on the Being Scene jury with three other professionals from the arts community. When Henry, Anne and myself started working on the exhibition, I realized that Henry and Ann were I more qualified than the professionals I had worked with before. I hope they had similar feelings about me.

Workman Arts has come along way, the members are becoming more responsible for the running of WA, and this year's jury is one example of this.

I hope that all the artists who submitted to Being Scene and anybody in the future will continue to work hard to expand their creative spectrum, so that Being Scene will continue to be vital, surprising and worth while for those who come to see it."

## THE JEAN SIMPSON STUDIO



Workman Arts and the Centre for Addiction and Mental Health conceived the Jean Simpson Studio. Throughout the past eight years, artists receiving services from CAMH have been participating in the annual Being Scene Art Exhibition. The show has grown not only in prestige, but also in the number of works exhibited and the number of venues. Currently over one hundred artists participate in exhibiting their works with the support of WA and CAMH. Despite the lack of space and materials needed to create, artists persevere often in extremely challenging circumstances. The Jean Simpson Studio aims to provide support to these dedicated artists.

Named after Jean Simpson, the former Chief Operating Officer of CAMH, for her care and concern for the clients of the Centre, a legacy has been created. The Jean Simpson Studio honours her important work.

- The studio is self-managed, with all artists contributing to the daily operations
- The studio consists of 6 work spaces for artists
- Artists work in the space for a period of 4 months at a time
- One Artist-in-Residence occupies one of the six spaces for a 12-month period
- The hours of operations are from 10am to 10pm, 7 days a week
- The use of the space is free of charge and used by artists who receive services from CAMH and meet the studio criteria

CASE 1



Stephanie Anne Higher Ground [oil on canvas 36 x 48]

CASE 2



Alan Parker **Madawaska** [oil on canvas 36 x 30]

Eduardo Hatch **My Universe** [mixed media 36 x 24]

CASE 3



Denise Parent **Eye of the Crow** [wood burn 18 x 10]

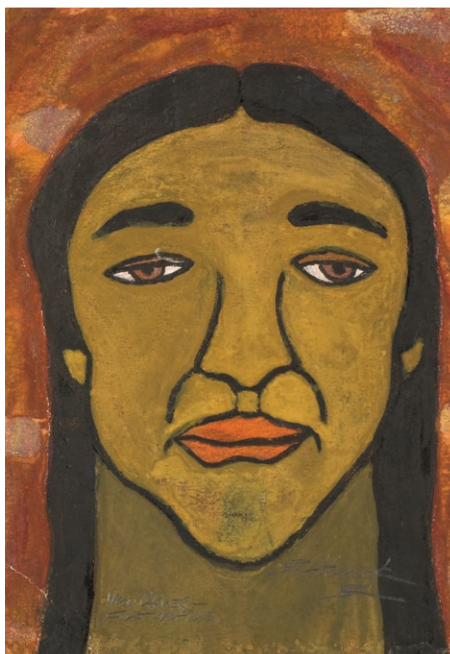
Michael Morbach **Apples** [acrylic on canvas 12 x 8]



Denise Parent **Black Top Recess** [mixed media 13 x 13]

N.E. Joshua **Break-Thru** [mixed media 17 x 15]





Bradley Hitchcock **Wood Carver-Fist Nations** [watercolour on paper 7 x 10]

Peter Mulcair **Dying** [photograph 18 x 12]



John Molnar **Captive Rose** [casein on canvas 8 x 10]

John Molnar **Room with a View** [casein on canvas 8 x 10]



Maggie Radford **A Moment in Time** [photograph 10 x 8]

Jason Hall **The John Cage** [photograph 9 x 11]

CASE 4



Peter Smith **Neighbourhood** [mixed media 40 x 30]

Debourah Bo Wen Chan Duong **Roman Ruins** [oil on canvas 24 x 20]

CASE 5

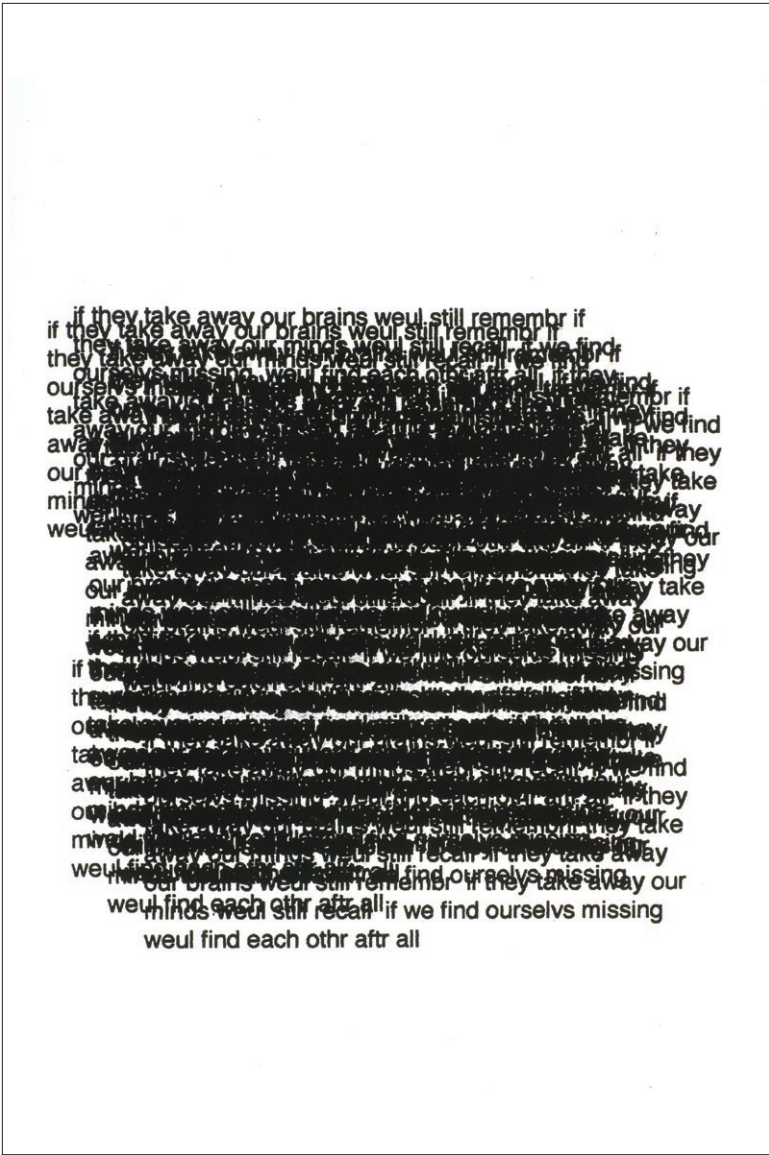


Elysa Martinez **English is Not the Mother Tongue** [acrylic on canvas 46 x 69]

CASE 6



Chris Crewe **Blobular Construct #2** [acrylic on canvas 24 x 30]



Bill Bissett If they take a way our brains weul still remebr [link on paper 24 x 36]



Karin Bolette Sonne **Gulls** [watercolour on paper 17 x 12]

Michael Morbach **Yellow** [acrylic on canvas 12 x 8]

CASE 7



Danae Chambers **Sammy in New York** [oil on canvas 32 x 36]

CASE 8



Christopher Hogue **Untitled** [acrylic on canvas 36" in diameter]

Donna Husiak **Untitled** [acrylic on canvas 12 x 12]



Deborah Bo Wen Chang Duong **Sushi** [oil on canvas 22 x 28]  
Bruce McMillan **Untitled** [oil on canvas 18 x 14]





Kevin Miaka **Before** [watercolour on paper 9 x 12]

Kevin Miaka **After** [mixed media 9 x 12]

CASE 9



Jan Swinburne **If/Then** [acrylic on canvas 12 x 12]

Jan Swinburne **Storm** [acrylic on canvas 12 x 6]



Treese Flenniken **Under the Raven's Wing** [ink on paper 7 x 7]

Henry "Banger" Benvenuti **Trombone Player** [pencil on paper 11 x 14]



Peter Mulcair **Sufing Seagull** [photograph 18 x 12]

Annette Seip **Winter Blue** [photograph 23 x 15]



Jordan Smith **Madawaska Highlands** [oil on panel 15 x 18]

PERMANENT COLLECTION CASES 10 + 12



International Women's Day Quilt [Fabric 60 x 70.5], case 10

Millennium Project: North Mystery [acrylic on canvas 96 x 60], case 12

CASE 11



Donna Tkachuk Blanco **Tree Pants** [acrylic on canvas 20 x 44]

Andrew Zold **Shattered Broken Heart with Wings** [mixed media 28 x 11]



Carmelo Morra **Horned Owl-Rambo** [acrylic on canvas 18 x 24]

Jennifer Ross **Mother & Child** [mixed media 18 x 28]

PERMANENT COLLECTION CASES 13 + 14, QUEEN STREET SITE



Paula Gurney **FantaSea** [acrylic on canvas 96 x 84], case 13

Paul Zingone **Stand Tall** [acrylic on canvas 96 x 84], case 14

CASE 15



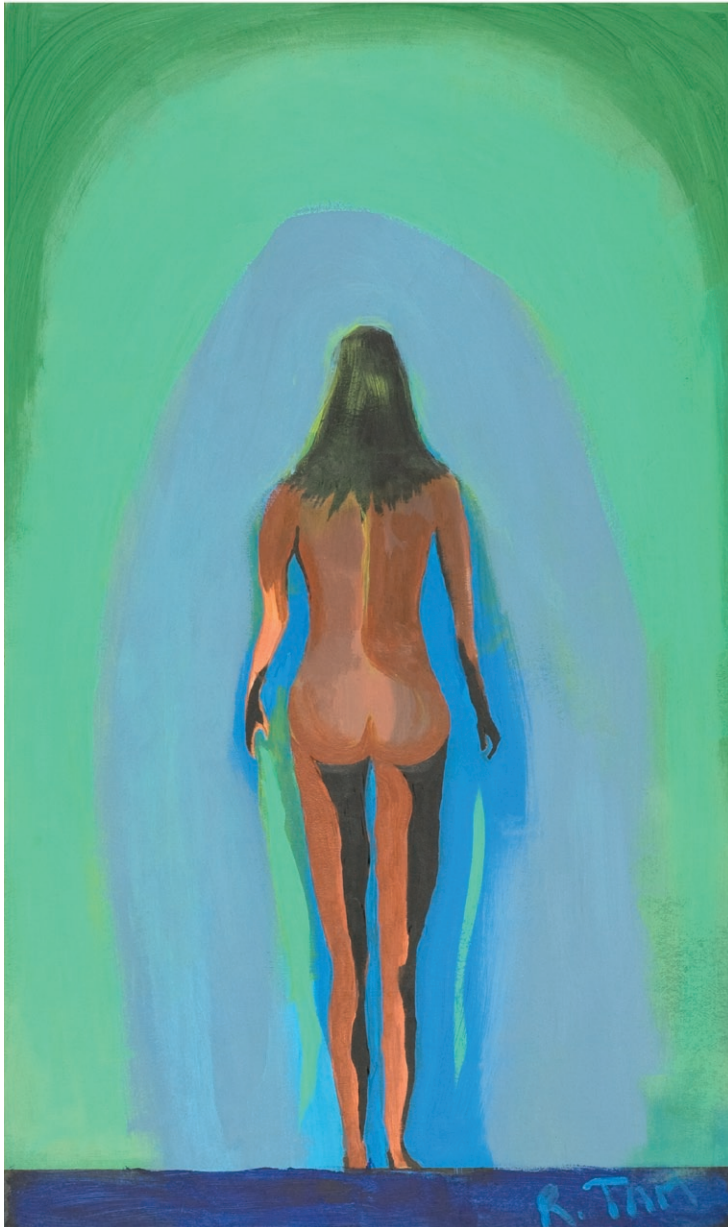
Peter Mulcair **Mountains** [photograph 12.5 x 17.5]

John Molnar **Red Amaryllis** [oil on canvas 16 x 20]



Robin Ashley Jones **Vision in Purple** [oil on canvas 18 x 24]

CASE 16



Robert M. Tam **High Skin Diver** [acrylic on board 23.5 x 40]



Karin Bolette Sonne **Early Morning** [mixed media 12 x 17]

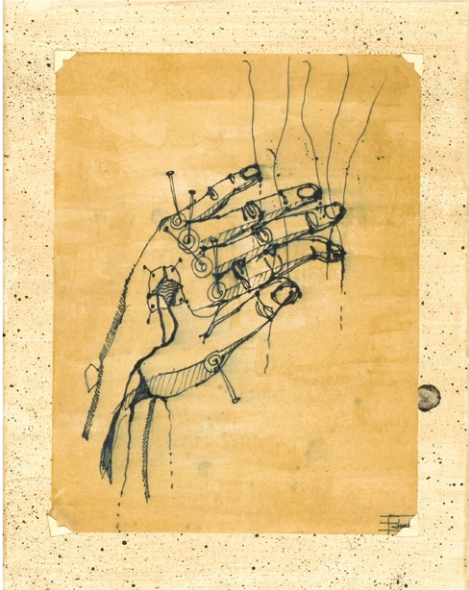
Pavel Janacek **Marita Pond** [oil on canvas 30 x 22]



Liz Mallette **Bloom out of Wall** [acrylic on canvas 8 x 16]

Connie Yee **Tender Moments** [watercolour on rice paper 17 x 15]

CASE 17



Elysa Martinez *How it was* [mixed media 11 x 14]  
Sheila Mann *Scott's Discovery* [photograph 8 x 8]



Treese Flenniken **En Garde (The Treese House)** [coloured pencil on paper 8 x 8]

Alice Goldman **Labour Pains** [watercolour on paper 18 x 12]

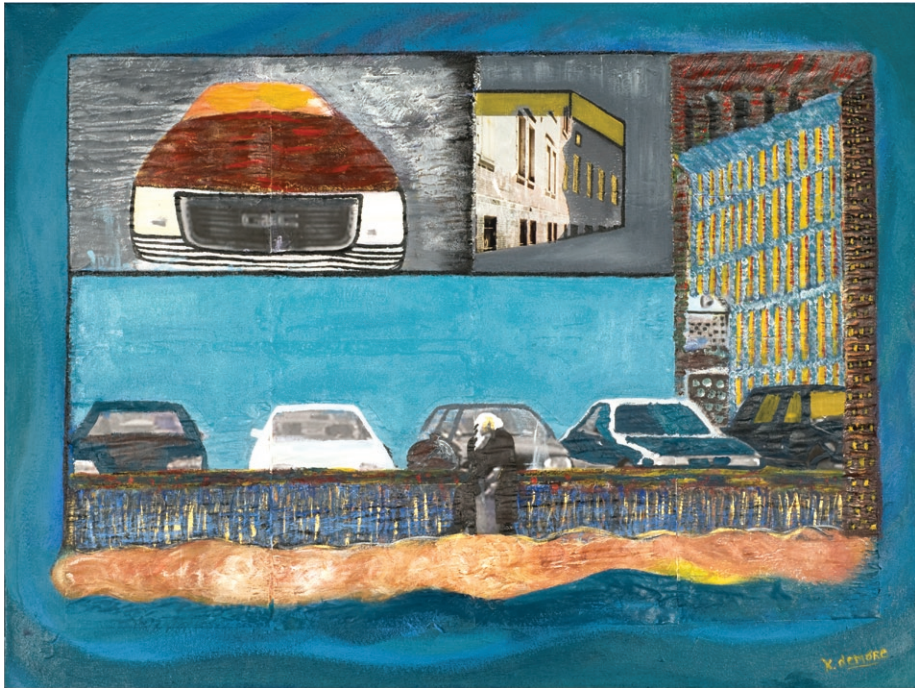


Betty Mirembe African Sunset #6 [acrylic on canvas 16 x 20]

CASE 18



Jai Wax Evolution & Pride [oil on canvas 22 x 28]



Kenia DeMore The New Jimmy [mixed media 48 x 36]



Christopher Hogue **Untitled** [acrylic on magnet 6 x 10]

Elizabeth Mallette **Chair on a Dock** [acrylic on canvas 14 x 12]

CASE 19



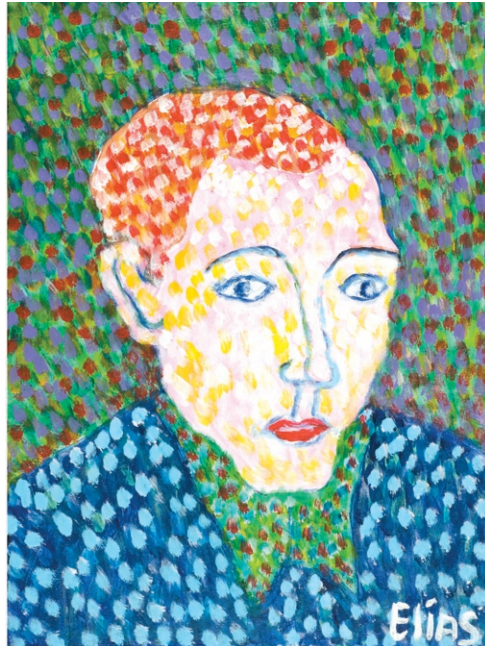
Jennifer Ross **Nun Dream** [acrylic on canvas 23 x 18]



Stephanie Anne **Caribou Crossing** [oil on canvas 48 x 30]

Arthur J. Brown **Tree Roots** [watercolour on paper 10 x 7]

CASE 20



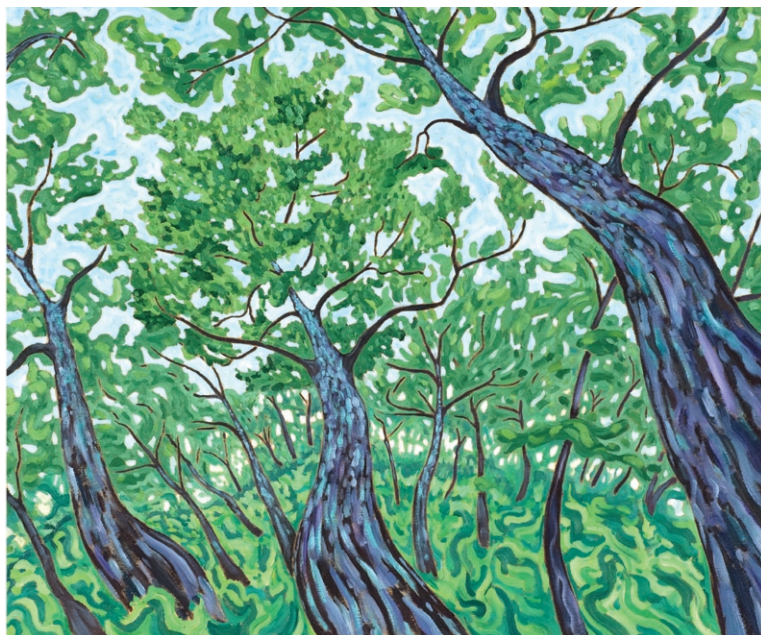
Elias Tabar **Portrait of Michael** [acrylic on canvas 18 x 24]

Donna Husiak **St. Dymphna and the Dancing Iris** [acrylic on board 30 x 24]



Alan Parker **Morning Mist** [oil on canvas 36 x 30]

CASE 21



Ann Davidson North Panel. *Blues in Isolation* [acrylic on linen 16 x 12]

Jordan Smith *Before There Were Words, They Were...* [oil on panel 36 x 30]



Tree se Flenniken Iced Treese [coloured pencil on paper 9 x 12]

CASE 22



Robin Ashley Jones **Feeling Blue** [oil on canvas 14 x 18]

Maggie Radford **Lambs and Light** [photograph 10 x 8]



Annette Seip **CN Sunset** [photograph 30 x 20]

Douglas Russell Wapp **Impala** [gauche on canvas 30 x 20]

PERMANENT COLLECTION CASES 23 + 24, COLLEGE STREET SITE



Stephanie Anne **Apollo and Daphne** [oil on canvas 60 x 84], case 23  
Pavel Janacek **The Olympians** [oil on canvas 86 x 84], case 24

PERMANENT COLLECTION CASES 25 + 26 (COLLEGE STREET) + 27 (33 RUSSELL STREET)



Halina Gladkowski **Nature Our Joy and Refuge** [acrylic on canvas 96 x 84], case 25

**International Women's Day Quilt** [Fabric 60 x 83], case 27

Susan Shellenberg **The Pinto and The Nun** [oil on masonite 44 x 36], case 26

CASE 28



Alice Goldman **Picture in a Picture** [watercolour on paper 9 x 14]  
Jordan Smith **Cache Rapids** [oil on panel 24 x 20]



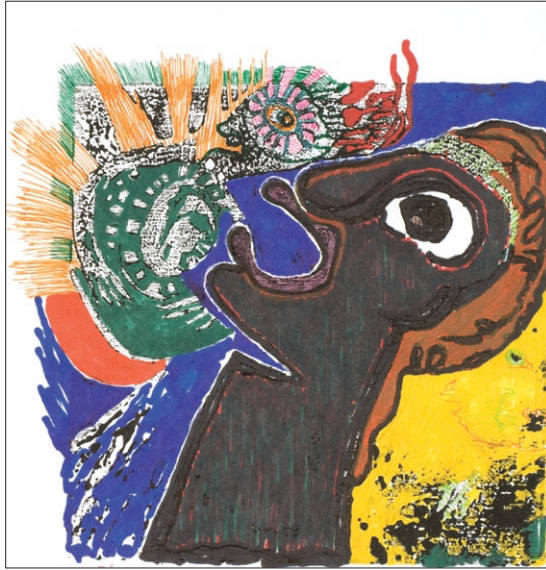
Robert Allan Bryson **St. John Sailor** [oil on canvas 24 x 36]

CASE 29



Eduardo Hatch Memento Mori [acrylic on canvas 36 x 48]

CASE 30



Donna Husiak **Sun Song** [coloured lino cut 8 x 10]

Karine McDonald **La Vie en rose** [mixed media 30 x 30]



Bruce McMillan Don Valley Autumn [acrylic on canvas 20 x 24]

John Scheer Victorian Mansion in N.O. [acrylic on canvas 8 x 6]

## ABOUT WORKMAN ARTS



Workman Arts (WA) is a not-for-profit multidisciplinary arts organization that supports individuals who receive mental health and addictions services in their artistic pursuits and promotes a greater understanding of mental health and addiction issues through various artistic media.

During its nearly 20-year history, WA has produced more than 38 original new Canadian plays, 15 Rendezvous with Madness Film Festivals (RWM), 9 Annual Being Scene Art Exhibitions, 4 new play festivals and 2 multi-disciplinary festivals. WA collaborates with numerous arts and mental health organizations including the Canadian Opera Company (COC), Tafelmusik Baroque Orchestra, Buddies in Bad Times, Centre for Addiction and Mental Health (CAMH), Schizophrenia Society of Canada, Trinity Square Video (TVS), Liaison of Independent Filmmakers of Toronto (LIFT) and Images Festival. WA has worked with thousands of artists with mental health and addiction issues and has performed/displayed for hundreds of thousands of people. The company has a current membership base of 232 to whom it offers year round arts training opportunities. WA members have presented their work in a variety of venues such as the National Arts Centre in Ottawa, Second City, the Lieutenant-Governor of Ontario Suites, Harbourfront Centre, the Manitoba Theatre Centre in Winnipeg, and the Pumphouse Theatre in Muenster, Germany.

Lisa Brown has been the Artistic/Executive Director since she founded the company in 1987 and has kept true to the original articles of incorporation while fostering substantial growth. In 2006 WA changed its name from Workman Theatre Project to Workman Arts to reflect the multidisciplinary arts activities (film, theatre, literature, visual arts and music) undertaken by WA and its artists.

# SUPPORT WORKMAN ARTS

For nearly 20-years Workman Arts Members have benefited from exceptional programming unlike anything else available, from an organization without peers in the arts and social service community. Workman audiences have enjoyed thought-provoking productions that entertain, educate and challenge their perceptions about mental illness and addiction. This combination, which is so singularly Workman Arts, would not be possible without the generous support of donors. As a contributor to Workman Arts, you enable the Company to continue its rich tradition; with your donation you are safeguarding the Workman Arts difference.

What if a Member could attend only half of a training programme or you saw only half of the play or heard only half the song?

The role you play as a donor to Workman Arts is invaluable. We thank you for assisting us in our mission to support aspiring, emerging and established artists with mental illness and addiction issues. Our Members are committed to developing their art form and we are committed promoting a greater understanding of mental illness and addiction – your support enables all of this to happen.

We invite you to get involved today. Whether you are an individual or represent a corporation, there is a place in the Workman Arts family of supporters for you.

Tax receipts are issued for all donations.



For more information about Workman Arts please visit our website at [www.workmanarts.com](http://www.workmanarts.com)

To make a donation please contact:  
Shannon Quesnelle, 416.583.4339 ext. 7  
or visit our website, [www.workmanarts.com](http://www.workmanarts.com)  
and click on SUPPORT US

To purchase artwork, please contact:  
Cheryl Saracini, 416.583.4339 ext. 3

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